

Growing a Culture: An Artistic History of Ottawa

Lecture Two

ART

The Studio Club which, "Eva Major-Marothy speculates that the Studio Club may have formed the core of the 'Ottawa Group' which held an exhibition at Hart House in Toronto in January 1924. (Group of Seven, 1920). This Group included Paul Alfred, Harold Beament, Frank Hennessey, Florence McGillivray, Graham Norwell, Yoshida Sekido, and *David Milne*, in one of his few incarnations as an 'Ottawa' painter. This 'Group' was intended to be Ottawa's equivalent to

Toronto's *Group of Seven* and Montreal's *Beaver Hall Hill Group*; it wanted 'to keep alive a healthy interest in art, modern Canadian art in particular.' Soon after the exhibition, Beament and Norwell left for Europe and Milne returned to New York, while the others carried on, individually or in conjunction with the activities of the Art Association." (pg 23, History of Art and Artists of Ottawa and Surroundings, 1790-1970: Part II, 1880-1945, The Ottawa Art Gallery, 1995).

Paul Alfred

Paul Alfred (pseudonym of Alfred Ernest Meister) (1892-1959), was born at Hanley, Staffordshire, England, to Mr. and Mrs. John E. Meister. He was educated at Hanley's Northwood National School from 1896 to 1906, and the Polytechnic School of Art at Hanley between 1902 and 1906. Thereafter, he emigrated to Canada. In 1920, Alfred returned to England where he studied at the Chelsea Polytechnic in London. Upon completion of his degree, he returned to Canada where he became employed as a publicity artist for the Natural Resources Branch of the Department of the Interior from 1921 to 1931. Alfred served overseas in the Royal Canadian Electrical Mechanical Engineers from 1940 to 1945, and later with the Royal Canadian Ordnance Corps., Department of National Defence.

A painter of landscape and genre, and illustrator of government publications, Alfred became well known for his work in several mediums, particularly that of watercolour. During his lifetime, his work exhibited in a number of group shows including: the British Empire Exhibition at Wembley, London, England, 1924-1925; the First Pan American Exhibition, Los Angeles, California, 1925-1926; Exposition d'Art Canadien, Musée du Jeu de Paume, Paris, France, 1927; and the London exhibit "A Century of Canadian Art", in 1938. He was a member of the Ontario Society of Artists (1925), a Charter Member of the Canadian Society of Painters in Water Colour (1925), and member of the Canadian Society of Graphic Art. Alfred died in Ottawa at the age of sixty-seven.

Harold Beaumont

Born Ottawa 1898 died Montreal 1984

Beament was born in Ottawa in 1898, left in 1926 and in 1917 enlisted as an ordinary seaman in what was then known as the Royal Naval Canadian Volunteer Reserve. He served in the North Atlantic and rose to the rank of warrant officer telegrapher. Although the sea and art were his twin passions, his father insisted he take up a profession after the war. In deference to him, Beament enrolled in law school but also studied at the Ontario College of Art. In 1924, after one of his paintings was accepted by the Royal Canadian Academy, he turned to art as a full-time career. Beament stayed in uniform until 1947, but remained on the reserve list until the early 1970s. During his military service, he served in two world wars, and mastered two divergent careers with one clear vision. The contrast of artist and commander combined in Beament to portray wartime on the Atlantic with purpose and grace. He died in Montreal in 1984. The year 1947 represents one of Harold Beament's greatest periods of creativity. He had just retired from the navy and then embarked upon a journey to live with and study Inuit peoples of Baffin Island. Therefore, along with Lawren Harris and A. Y. Jackson, Thomas Harold Beament was one of the first artists to explore the Arctic. The drawings he made at this time of the area and its people are regarded among his greatest works of art. Upon his return to Montreal, Beament was commissioned by the Canadian Government to create the famous 10-cent stamp of the hunter in his kayak and was also invited to make lithographs based upon his Arctic drawings.

Frank Hennessy

born Ottawa 1894 – 1941 died Ottawa

"Frank Hennessey, whose death in the autumn of 1941 brought to a close a brilliant career, was a painter of fine taste and sensitive perception." William Colgate wrote about Frank Hennessey in his 1943 book *Canadian Art Its Origin and Development* (pg 139, Ryerson Press, Toronto).

Frank Hennessey is one of important and under rated artists of the Ottawa region of his generation. A full member of the Royal Canadian Academy of the Arts where he showed regularly in the RCA exhibitions at the Art Association of Montreal and The Art Gallery of Toronto, a member of the Ontario Society of Artists, Ottawa's Studio Club and Ottawa Group, a Fellow of the Royal Society of Artists, included among the elite group of Canadian artists at the now iconic 1924 British Empire Exhibition in Wembley and the Exposition D'Art Canadien in Paris of 1927 at Le Musée de Jeu de Paume. He was clearly celebrated during his lifetime as an artist of great ability and merit. Jim Burant in his *History of Art and Artists of Ottawa and Surroundings, 1790-1970: Part II, 1880-1945* (The Ottawa Art Gallery, 1995) probably makes the greatest contribution to date as to what is available in print. about him. He notes that Hennessey went on an exploration trip to the Arctic in 1908 as an assistant naturalist and artist. Joining in 1913 the Geological Survey and during the first war, "Moved into a war related position...he spent the rest of his life as a civil servant, joining the Entomology Division of the Department of Agriculture in 1921 as an artist and designer":

MCGILLIVRAY, Florence Helena

Born Whitby, Ontario, 1864

Died Toronto, Ontario, 1938

A prolific sketcher and painter, Florence McGillivray traveled

widely in North and South America and in Europe in search of new landscapes. After studying at the Ontario School of Art under William Cruikshank, she sought out J.W.L. Foster, L.R. O'Brien and J.M. McGillivray Knowles for private lessons. Subsequent to her studies, she became a teacher at the Ontario Ladies' College, Whitby and also occasionally worked as a critic at Pickering College, Ontario. In 1881, she began traveling, exploring parts of Canada and the British West Indies, and finally ending up in France in 1913, where she studied with Lucien Simon and Menard. While in Europe, she came into contact with art nouveau and Impressionism, before these movements had had the chance to migrate across the Atlantic. 1913 proved to be a successful year for McGillivray: her painting, "Contentment" was shown at the Salon des Beaux Arts, and she was also elected president of the International Art Union. After traveling in Brittany, England and Italy, she returned to Toronto in 1917, and then moved to Ottawa, from which point she explored and sketched various parts of eastern Canada, including Newfoundland. Other travel destinations included Trinidad, Jamaica, and Bahama Islands in the West Indies, Alaska, the eastern United States, and western Canada. Exhibition venues included Malloney's in Toronto, Continental Galleries, Montreal, and her Frank Street Studio in Ottawa. She was also a member of various associations, such as the Ontario Society of Artists, the Society of Women Painters and Sculptors, New York, the Royal Canadian Academy and the Canadian Society of Painters in Water Colour. The National Gallery of Canada, the Art Gallery of Ontario, the Art Gallery of Hamilton, the Agnes Etherington Art Centre and galleries in Kitchener, London, Ontario, and Windsor all count examples of her work in their collections.

Graham Norwell

1901 – 1967

Born Edinburgh, died St. Agathe.

Norwell was born in Edinburgh Scotland, the older of two sons of Captain John Craigie and Mary Helen Norwell. In 1914, he came to Canada with his parents and brother Ian, aboard the SS Grampion (Allan Lines). After a short time spent in Montreal, the Norwell family moved to Kingston, Ont. In 1920 Graham and Ian went their separate ways, and Graham travelled to South America, Europe & U.S.A.. During his stay in New York, he visited Greenwich Village where he saw artists and writers at work. He returned to Canada the same year and entered the Ontario College of Art, where he studied under Arthur Lismer, G.A. Reid, J.W. Beatty and Roberts Holmes. Graham won a scholarship and Honourable mention in Design. He only studied at the College for about one year, and then went to Paris and London where he met Augustus John and became his pupil.

At the age of 21, he moved back to Canada and settled in Ottawa, where he began to receive favourable reviews in the newspapers. In 1924, he was elected member of the Ontario Society of Artists. Norwell spent the last 6 years of his life in the Laurentians, where he died at the age of 66.

Yoshida Sekido

Born Tokyo 1894, started apprenticeship aged 15, studied with master who gave him name Sekido means Rock-Like.

**Came to Canada, then Chicago, then to New York in 1922.
Must have been in Ottawa 1924. In same building with Milne.
Back to Japan in 1929, then San Francisco died in New York
1965. Zen Buddhist, wax flowers.**

**David Brown Milne,
painter, printmaker, writer
(b at Burgoyne, Ont 8 Jan 1882; d at Bancroft,
Ont 26 Dec 1953).**

The youngest of 10 children born to Presbyterian Scottish immigrants, Milne's training and initial recognition took place in New York. In Canada he was practically unknown until 1934, and he did not receive the same attention as the *GROUP OF SEVEN*, his contemporaries, until recent years. Succeeding generations of artists have generally given him (or Tom *THOMSON*) the highest acclaim among Canadian painters (*see PAINTING*). He is usually singled out by foreign curators and critics as our foremost painter. Clement *GREENBERG*, the American art critic, thought Milne was, with John Marin and Marsden Hartley, among the three most important artists of his generation in North America. The British Museum has been quietly acquiring his work in recent years.

As a high school student at Walkerton, Milne was considered by the principal, Jos Morgan, to be the most accomplished student he had seen in 40 years. Milne was particularly interested in botany, and he drew constantly. Before he embarked for New York City in 1903 to become an illustrator, he spent three years as a rural teacher, took a correspondence art course and experimented with *PHOTOGRAPHY*. In New York he studied at the Art Students' League (1903-05), attended lectures by Robert Henri and William

Chase and visited galleries such as the Durand-Ruel where he was mesmerized by Monet, and Stieglitz's little "291," where he saw work by Cézanne, Brancusi and Matisse.

Although he and his partner, Amos Engle, kept a commercial art studio at 20 42nd Street East for 10 years, where Milne churned out posters and tried to be an illustrator, it wasn't until about 1909 that he decided to be a painter. For a decade he exhibited brash avant-garde paintings regularly with all the leading art societies, at the N.E. Montross Gallery, at the Philadelphia Academy of Art, in the famous Armory Show (1913) and in the Panama-Pacific Exposition in San Francisco (1915), where he won a silver medal. He was often noted in the press, usually favourably (such as in the *New York Times*), and was considered one of the most talented of the young turks who were bringing modernism into the world. Milne was on the executive of artist societies, on juries, and once in about 1915 held an exhibition of his works in his apartment, where he had painted the walls black.

In 1916 Milne and his wife Patsy (née May Frances Hagerty), whom he had married in 1912, moved to Boston Corners in upstate New York, where his work achieved a new kind of power. Rural living suited him and his way of working. His painting shifted dramatically from the often vertical format of New York to the horizontal repose of landscape. He was both productive and innovative, but the urgency of World War I tugged at him. He joined the Canadian army at the end of 1917, trained in Toronto, spent several months in Québec, and arrived in Europe just before the war ended. Accidentally he found out about the Canadian War Records and in 1919 painted camp scenes in England, and the deserted battlefields in France and Belgium.

He returned to NY State and painted prolifically, even during summer projects in the Adirondacks. In 1923-24 he spent a winter in Ottawa trying unsuccessfully to establish himself in Canada. He finally returned to Canada in 1929 (separating from his wife in 1933), and from then on he lived and painted in Ontario:

Henri Masson

Belgian, Canadian

Born in Namur, Belgium, 10 January 1907

Died in Ottawa, Ontario, 09 February 1996

He settled in 1927 with his mother after she remarried following the death of her husband. Masson was first introduced to painting at the age of sixteen when he worked at a printing studio while attending classes at the Ottawa Art Association and the Ottawa Art Club.

In 1935, Masson began his excursions through Quebec, including the Gatineau, the Gaspé, the Eastern Townships, and the Charlevoix region. Although he painted all over the world, in France, Italy, and Portugal, he kept an affinity for the Canadian landscape, especially in Quebec. Masson took part in many exhibitions during the thirties, but his work did not garner much attention at the time.

In 1942 his work began to receive more interest, which allowed him to leave his job as a printmaker in 1945. He moved to Kingston and began teaching summer classes at Queen's University, and then in 1948 moved back to Ottawa to teach art classes for children at the National Gallery. His inclination for teaching was very strong, but as his artwork rewarded him with certain notoriety within the Canadian figurative art community he prioritized his art production.

Henri Masson was born 10 January 1907 in Spy, a small village near Namur in Belgium. He started his studies at the Athénée Royale of Brussels when he was 13 and from then on all his spare time was devoted to drawing and painting. After his father died in

1921, he and his mother immigrated to Canada, settling in Ottawa. He started working in an engraving studio in Ottawa in 1923. He also took courses at the Ottawa Art Association and the Ottawa Art Club.

He earned his living, as an engraver until 1945, ensuring the security of his family, which he explained, was vital considering that he had three children and was not by nature a bohemian. This was also a period when few artists were able to make a living by their art alone. Masson therefore worked at the engraving studio during the day and painted in the evenings and on weekends.

Masson first exhibited in 1933, a group exhibition to which he submitted a selection of watercolors, pastels and drawings. His first showing of oil paintings was in 1936 in an exhibition at the Ontario Society of Artists in Toronto.

The Masson household was a beehive of activity and an interesting mix of friends met once a week to discuss music, painting, politics and the state of society. Eclectic, cultivated, open-minded, Masson could be the heart and soul of any gathering. He talked about music as a connoisseur, he was well informed about politics and he could hold forth easily on travel and other interests. He discussed painting in simple terms, very much in the manner of the paintings he produced. For Masson, everything was clear, simple and orderly. It is not surprising that he followed his own inclinations, independent of various trends developing in the arts in Canada. His quick and outspoken manner on occasion caused some controversy, but there was never any contradiction in his paintings or in the consistency of his work. In 1937, on the birth of his first son, Carl, Masson exhibited at the Caveau. His first solo exhibition was held at the Picture Loan Society in Toronto in 1938, followed by another solo exhibition in 1939 at the Caveau. He also exhibited with the

Canadian Group of Painters as well as exhibiting in New York and Montreal. Masson started exhibiting at the Galerie L'Art Français in 1941. That same year, he became a member of the Canadian Group of Painters and joined the Canadian Society of Painters in Watercolor and the Société des Arts Graphiques.

In 1944, with H.O. McCurry, A.Y. Jackson and Arthur Lismer, Masson adjudicated an exhibition of war art held at the National Gallery of Canada. He also exhibited his paintings at the Yale University Art Gallery in New Haven and the Fine Arts Museum of Rio de Janeiro, Brazil. Still in 1944, The National Film Board discussed Henri Masson and his art in a documentary film. He was elected president of the Ottawa branch of the Federation of Canadian Artists in 1945. Masson taught at Queen's University Summer School in Kingston from 1948 to 1952. He returned to Europe in 1952 for the first time, visiting his hometown in Belgium.

In the summer of 1954, he taught at the Banff School of Fine Arts and in 1955 he was granted an Honorary Doctor of Laws Degree from Assumption College in Windsor, Ontario. That same year he taught at the Kingsmere Summer Festival along with A.Y.

Jackson. His painting, "Logs on the Gatineau River," was reproduced for the cover of the Canadian Geographical Journal.

Masson returned to Europe in 1957, this time travelling in Italy, France and Belgium. From 1960 to 1963 he taught summer courses at the Doon School of Fine Arts. He illustrated an article on the quiet revolution in Quebec, "Quebec in Revolt," that was published in Fortune Magazine.

In 1973 Masson travelled to the Soviet Union. In 1975 he participated in an hour-long radio interview at Radio-Canada. He travelled to the Orient in 1976: Japan, Taiwan, Malaysia, Thailand and Hong Kong. In 1979 the municipality of Sainte-Catherine d'Alexandrie honored Masson, naming a street after him. In 1980 Masson took part in Radio-Canada's television program "Rencontres," and as part of the L'Atelier series, he was also interviewed by Naim Kattan of Radio-Canada FM.

Masson is first and foremost a landscape artist. He paints from nature; trees, villages, the sea, lighthouses and small boats. It is easy to see from his work that Masson liked old houses and street scenes. He did not look for the spectacular but for local neighborhoods and back yards. He was particularly interested in French Canadian history. Although Masson painted European landscapes, he was essentially a Canadian who painted landscapes depicting the Ottawa region, Gatineau and especially the province of Quebec: Gaspé, Charlevoix (notably Baie St. Paul), the Eastern Townships and the Laurentians.

Masson sketched outdoors, always conscious of the purity and light of the diverse tones in nature. These sketches were the starting point for the paintings completed in his studio. His sensitivity, his expertise and his love of nature and humanity transformed everything he touched. Under his agile brush even the most mundane subjects became exciting. In 1940 the art critic Marius Barbeau noted that the artist was interested in the inhabitants of the countryside that he explored, preferring scenes where people were at work or at play. He described Masson as a chronicler and a landscapist. In the eyes of many critics Masson was the perfect artist, reflecting all the qualities attributed to Canadians in his art.

In the 1940s critics extolled Masson's realism, the intensity of his color and his gift for satire. The critic P. G  linas, writing in *Le Jour*, congratulated Masson for not following the current fashion in art, developing his own vision rather than choosing a middle ground between cubism and surrealism. He also noted that Masson had a sense of luminosity, an understanding of the drama of autumn, the tragedy of the wind and the indefinable mystery of light. In the eyes of the critics Masson was one of the best watercolorists in the country.

Masson gave to everything he touched a dynamic and vigorous force. His paintings, often joyful, are richly descriptive and his sharp eye for detail is reflected in whichever medium he uses. By 1943 Masson was at the height of his talent. He drew the attention of his viewers through the color and movement in his work. He used bold colors brilliantly and with obvious pleasure. Nevertheless, there is a subtlety to his art. The uniqueness of his composition emphasizes the artist's individuality to the point that critics are inevitably taken by the overall excellence of his paintings.

In the course of numerous discussions about his work, Masson said of his paintings that with experience his paintings changed and evolved with the passing years. This happened slowly, almost imperceptibly. When he was painting during the years 1945, 1946 and 1947 he said that he used colors that were more somber, and that his work was more graphic, his paintings more austere. He also said that he painted subjects that allowed him to display his understanding and personal vision.

LITERATURE

Madge (Hamilton) Macbeth Died Ottawa September 1965.

Well known as an Ottawa literary personality and the first woman president of the Canadian Authors' Association, Madge Hamilton Lyons Macbeth was born in Philadelphia, 6 November 1880, the elder daughter of Bessie Maffit and Hymen Hart Lyons, the latter of pioneer Jewish-American descent. Because of her father's illness the family moved to Asheville, North Carolina, and after his death in 1888 they lived in various locations in Maryland. A precocious child, Macbeth attempted to revise the Bible at the age of three, wrote and staged neighborhood plays, and ran juvenile newspapers, including the school paper at Hellmuth College in London, Ontario, where she was sent in her early teens. This Victorian finishing school, which educated her to drink tea and mingle with the Upper-Canadian social elite, ill-prepared her for the later realities of household management and widowhood. After returning to Maryland for a brief career on the musical stage as a mandolinist from 1899 to 1901 (a phase of her life omitted from her memoirs but preserved in her scrapbooks), she married Charles William Macbeth, a Canadian civil engineer, in Baltimore on 26 October 1901. They first lived in Detroit then moved to Ottawa about 1904. Several years later Charles Macbeth died of tuberculosis, leaving his wife to support two small sons, John Douglas and Charles Lyons.

Macbeth chose writing as an occupation that would allow her to remain with her children. After a discouraging year "when stories came back like homing pigeons" (as she says in *Boulevard Career*, 1957), she established herself in fiction with the sale of two stories, "The Changeling," for sixty dollars, to *Canada West* and "Frieda's Engagement," for five dollars, to the *Canadian Magazine*; she also became known in the field of journalism for her free-lance interviews of Members of Parliament, a tactic suggested by Marjorie MacMurchy (Lady Willison), a journalist and minor author. To generate sufficient income, Macbeth said she wrote "everything but hymns" (*Ottawa Citizen*, 23 March 1964) and often submitted her work pseudonymously to avoid saturating the small Canadian magazine market.

Her first novel, *The Winning Game* (1910), is a sensational account of a woman's ruses to reform her alcoholic husband. *Kleath* (1917), set in the Yukon, promised greater financial reward when the film rights were sold, the author's share being \$442. However, the resulting silent movie was given the title *The Law of the Yukon*, taken from Robert Service's famous poem, and Macbeth received no credit or royalties. Most of her later fiction, like her initial books, bears evidence of its composition for immediate sale, yet Macbeth did not hesitate to tackle pertinent political and social issues. The forest-ranger heroine of *The Patterson Limit* (1923) argues for the right of women to perform traditionally male occupations. When told that "Fire-ranging is a man's job," she retorts, "So was acting, and doctoring, and legislating, and ambulance driving, and traffic regulating, and flying ... yet women have proved their capabilities in all these spheres once they were given

a chance!" *Shackles* (1926) anticipates Alice Munro's story "The Office" in its account of a woman writer's attempt to assert her independence and the validity of her work, as well as Margaret Laurence's *The Fire-Dwellers* in its depiction of women's struggles to balance inexorable family demands against personal needs.

The Land of Afternoon: A Satire (1924) and *The Kinder Bees* (1935), the two satirical novels Macbeth published as Gilbert Knox, aroused considerable attention and might have elevated her reputation had she been willing to acknowledge them publicly. The first is a devastating satire of Ottawa social climbing and political intrigue, described by Arthur Stringer in a contemporary review as "a gallery of portraits etched in acid." Fresh from Pinto Plains, newly elected M.P. Raymond Dilling, the protagonist, is quickly initiated into and nearly victimized by his party's back-room power struggles, just as his wife is unwittingly drawn into parallel social schemes. While the Dillings escape with their integrity intact, Ottawa does not. The target of *The Kinder Bees* is moral and social hypocrisy in governing circles; along with *Shackles*, Macbeth's Ottawa satires contain a degree of sexual realism rare in Canadian fiction of this era.

Macbeth's childhood interest in theater was rekindled in Ottawa. One of the founding organizers of the Ottawa Little Theatre, she continued to write, direct, and act in amateur productions throughout her life. In the 1920s she adapted her theatrical flair to put on business dramas, fashion shows, and educational dramatic classes. National and foreign travel added more grist to her mill as a free-

lance journalist and lecturer. In 1923 she undertook a cross-Canada lecture tour to publicize the "bungalow camps" run by the Canadian Pacific Railroad; other travels took her to Paris and Spain, and later to South America (1936), Palestine (1938), and prewar Europe. She was also a founding member of the Canadian Authors' Association. After heading the Ottawa branch she was elected national president in 1939, 1940, and 1941, achieving a double record as the group's first woman and only three-term president. Reflections on her career and engaging personal glimpses into the past of Ottawa and the Canadian literary establishment are to be found in Macbeth's two books of memoirs, *Over My Shoulder* (1953) and *Boulevard Career*.

Lawrence Johnstone Burpee,

FRSC (March 5, 1873 – October 13, 1946) was a Canadian librarian, historian and author.[1]

Born in Halifax, Nova Scotia, he moved to Ottawa at an early age, where from 1890 to 1905 he worked as private secretary to three federal ministers of justice. The following seven years he was librarian at the Ottawa Public Library, before becoming Canadian Secretary of the International Joint Commission in 1912, a post he occupied until his death.

Burpee helped found the Canadian Historical Association in 1922 and was its first president until 1925. He also was president of the Royal Society of Canada in 1936/37. He

published many books and articles mainly related to Canadian history and geography and was the founding editor of the Canadian Geographical Journal.

Burpee was a supporter of many causes, from the need for a national library to the independence of Poland. On the latter he published a 1939 wartime article "Poland's fight for freedom" in the Canadian Geographical Journal. On his way to Warsaw in 1946, Burpee died at Oxford, England. He is buried there, although he is also memorialized on a stone in Beechwood Cemetery.

Elizabeth Smart

Smart was born to a prominent family in Ottawa, Ontario; her father, Russel Smart, was a lawyer, and the family had a summer house on Kingsmere Lake located next door to the future Prime Minister of Canada, William Lyon Mackenzie King.[1] Her sister, Jane became a filmmaker, teacher and sculptor.[2]

Smart attended the Ottawa Normal School in her formative years, but was soon transferred to the Elmwood School, a private prep school for girls located in an affluent Ottawa neighbourhood. She later attended Hatfield Hall in Cobourg, Ontario for secondary school.[3][page needed]

At the age of 11, Smart was confined to bed for a year due to a misdiagnosed "leaky heart valve".[3] She began writing at an early age, publishing her first poem at the

age of 10 and compiling a collection of poetry at 15.[4] In her youth, she often kept regular journals, a habit she would keep up throughout most of her life.[3]

Elizabeth Smart at her family's summer cottage near Kingsmere, c. 1930

Smart grew up among the social elite of Ottawa through her father's connections as a lawyer. Her mother often hosted parties for prominent politicians and civil servants. As a result, Smart socialized with many members of Ottawa's political class who were or would become important figures in Canadian history, including acquaintances such as Graham Spry, Charles Ritchie, Lester B. Pearson, and William Lyon Mackenzie King.

At the age of 18, following graduation from secondary school, Smart traveled to England to study music at the University of London.

In 1937 Smart took a job as secretary to the noted Mrs. Alfred Watt, head of the Associated Country Women of the World, an international organization for rural women, travelling extensively throughout the world accompanying Watt to various conferences. It was during this time that Smart happened across a book of poetry by George Barker, immediately falling in love not only with the poetry, but with the man himself.

After her travels with Mrs. Watt, Smart returned to Ottawa where she spent six months writing society notes for the women's page of *The Ottawa Journal*. At parties

she would often ask about Barker, saying she wanted to meet and marry him. Soon Smart began a correspondence with the poet.

Eager to launch her writing career, Smart quit the Journal and left Ottawa for good. Traveling on her own, she visited New York, Mexico and California, joining a writers' colony at Big Sur. While there, Smart made contact with Barker through Lawrence Durrell, paying to fly Barker and his wife to the United States from Japan where he was teaching. Soon after meeting, they began a tumultuous affair which was to last for years.

The English poet George Barker, with whom Smart had a tumultuous affair and became mother to four children In 1941, after becoming pregnant, Smart returned to Canada, settling in Pender Harbour, British Columbia to have the child she would name Georgina. Barker attempted to visit her in Canada, but Smart's family exerted influence on government officials, and consequently he was turned back at the border, cited with "moral turpitude." It was during this time that Smart produced what would become her best-known work, *By Grand Central Station I Sat Down and Wept* (1945).

Smart soon returned to the United States and began work as a file clerk for the British embassy in Washington.[6] Two years later, in 1943, during the height of the war, she sailed to the United Kingdom to join Barker. There she gave birth to their second child, Christopher Barker, and

obtained employment at the British Ministry of Defence to support her children.

Just 2000 copies of *By Grand Central Station I Sat Down and Wept* were published in 1945, and it did not achieve popularity until a good deal later. It is a fictional work, largely based on Smart's affair with Barker up until that point. "The power of emotion to transform one's perspective on the world," a recent *Open Letters Monthly* review of the novel states, "is the theme of this wildly poetic novel. The inspiration for Smart's classic work of prose poetry is just as famous as the book itself.

Smart's mother Louise ("Louie") was not pleased with the book. Again availing influence with government officials, she led a successful campaign to have its publication banned in Canada. Of those copies that made their way into the country from overseas, Louise Smart bought up as many as she could find and had them burned.

Barker visited Smart often in London where she worked. She became pregnant again, and was fired from the Ministry of Information. Their affair produced two more children (Sebastian, born 1945, and Rose Emma, born 1947). Through it all Barker, who was Catholic, said he would leave his wife for Smart, but this never happened (he was to have fifteen children by several different women). They lived a bohemian lifestyle and associated with many of the 'Soho' artists. Christopher Barker writing in the *Guardian* about this period: "On many

occasions through the early Sixties, writers and painters such as David Gascoyne, Paddy Kavanagh, Roberts MacBryde and Colquhoun and Paddy Swift [Swift lived downstairs from Smart and his wife, Agnes, wrote cookbooks with Smart] would gather at Westbourne Terrace in Paddington, our family home at that time. They came for editorial discussions about their poetry magazine, X."

In addition to the unconventional nature of the relationship, the affair was fraught with turmoil. Barker was a heavy drinker and Smart took up the habit, which intensified when the two were together. The couple were involved in numerous fights; during one argument, Smart bit off part of Barker's upper lip. Nonetheless, as evidenced from writings in her journals, Smart's love for Barker continued for the remainder of her life.

Raising four children on her own, Smart worked for 13 years as an advertising copywriter. She then joined the staff of *Queen* magazine in 1963, later becoming an editor. [6] She became at length the highest-paid copywriter in England. During this time her physical involvement with Barker waned; she lived a bohemian lifestyle in Soho and took several other lovers, some men and some women.

Meanwhile, *By Grand Central Station I Sat Down and Wept* had been circulating in London and New York, acquiring a cult following that led to its paperback reissue in 1966 and critical acclaim. In the same year, Smart

retired from commercial writing and relocated to a cottage in north Suffolk named "The Dell".

It was at The Dell that Smart produced the bulk of her subsequent literary work, much of which has been published posthumously. Eager to make up for the time away from creative writing forced by the demands of raising her children, Smart wrote voluminously and on a number of subjects, poetry and prose, even her passion for gardening.

In 1977, following a 32-year absence from the book world, Smart published two new works, *The Assumption of the Rogues & Rascals* and a small collection of poetry, titled *A Bonus*. Later, *In the Meantime* (1984), a collection of Smart's unpublished poetry and prose appeared, and her two volumes of journals, *Necessary Secrets: The Journals of Elizabeth Smart* (1986) were published posthumously.[6]

Smart returned to Canada for a brief stay from 1982 to 1983, becoming writer-in-residence at the University of Alberta. Afterward she spent a year in Toronto on a Canada Council writer's grant before returning to England. In 1986 she died in London of a heart attack. She is buried in St George's churchyard, Saint Cross South Elmham, Suffolk.

An hour-long documentary, "Elizabeth Smart: On the Side of the Angels"(1991) by Maya Gallus starred renowned actor Jackie Burroughs as Elizabeth Smart and was narrated by author Michael Ondaatje. 'The publication of

her journals in *On The Side of the Angels* brought further posthumous critical appreciation.

MUSIC

Jenkins, Annie

Annie (Margaret) Jenkins (b Lampman). Pianist, organist, choir director, teacher, b Morpeth, near Chatham, Upper Canada (Ontario), 14 May 1866, d Ottawa 12 Jul 1952. A sister of the poet Archibald Lampman, she studied piano, d piano 1887-9 with Martin Krause in Leipzig. In 1889 the Leipzig critics praised her clear and delicate performance of the Grieg *Concerto*. Krause considered her Bach playing a very model. In Ottawa, where Lampman had settled in 1885, she appeared in recital as early as 1886, playing Schumann's *Fantasy, Opus 17*. She became a teacher at Ottawa's Martin Krause School of Pianoforte Playing and Singing and later at the Canadian Conservatory of Music (Ottawa), teaching voice and piano. For more than 20 years Lampman was organist-choirmaster at St George's Church. She was a charter member of the *Morning Music Club* of Ottawa and its president 1920-8. In 1921 she founded the *Palestrina Choir*, which emphasized unaccompanied singing, and until late in life she remained active as accompanist and teacher. She was Canada's first outstanding woman pianist, but the limited professional

opportunities in Ottawa during her lifetime inhibited the development of her gifts to the full. In 1892 Lampman married Frank Maurice Stinson Jenkins (b Kingston, Upper Canada, 6 Jul 1859, d Ottawa 5 Dec 1930), founder and conductor of the Ottawa Amateur Orchestral Society (1894-1900), the Ottawa Choral Society and the Schubert Club (1894), and organist at several Ottawa churches.

Morning Music Club.

Founded in Ottawa in 1892 by Louise Carling, its first president, who was a daughter of the brewer Sir John Carling, and by the Countess of Aberdeen, the honorary president, who was the wife of the Governor General. It was originally a social club that presented concerts organized and frequently performed by its members. The meetings were held initially at the Carling residence and later in the principal halls of the city. Under Annie Jenkins (president 1920-8), the club's social character gradually disappeared, and evening recitals by foreign artists were occasionally added to the morning concerts. In 1944, under Mrs H.O. McCurry, the season comprised one evening and four afternoon concerts. Beginning in 1946 all concerts took place in the evening, and at least one Canadian artist was presented in recital each season. The club took the name Pro Musica Society of Ottawa in 1962 and became the Concert Society of Ottawa/La **Société** des Concerts d'Ottawa in 1969. The NAC gave the society grants and the use of its theatre, but declining interest and the steeply increasing cost of presenting concerts in the 1970s resulted in the society's demise. The last concert was held 12 May

1974. Throughout its 82 years of existence, the organization maintained a consistently high quality, presenting chamber music ensembles and solo artists of international renown, such as Benjamin Britten with Peter Pears, Pablo Casals, *Glenn Gould*, Lotte Lehmann, *Kathleen Parlow*, Francis Poulenc with Pierre Bernac, André Segovia, the Amadeus String Quartet.

The Graziadei family

A strong sense of family is often a given when referring to Italians, and a strong work ethic, exhibited in the sometimes dangerous roles they played building Ottawa's infrastructures; however, they made a contribution to the early cultural life of the city through their music. As early as 1871 Jean Varallo and Raphael Chracco, both Italian immigrants, were musicians in Ottawa. In 1922 the 42 member strong Italian Colony Parish Band performed for Italian Community celebrations. On Sunday, June 13, 1915, as reported in the Ottawa Citizen, the Feast of Saint Anthony Procession drew thousands of participants and spectators to the Rochesterville area.

By the late 1800s Ottawa was shedding its lumber town roughness thereby creating opportunities for high-calibre musicians to perform for "society". Uptown, across the street from Parliament Hill, the Russell House Hotel hosted the nation's capital most important visitors including Oscar Wilde. The Graziadei family orchestra performed its glittering harp, violin, and flute music at the Russell House Hotel for many years.

ONE OF THE VERY FIRST ITALIANS TO SETTLE IN OTTAWA AND ONE OF THE FIRST PROFESSIONAL HARPISTS TO BE KNOWN TO THE CAPITAL, ROCCO

ANTONIO GRAZIADEI DIED ON SUNDAY, 1935 AFTER A LONG ILLNESS. HE PASSED AWAY AT HIS HOME ON ST. ANDREW STREET, WHERE HE HAD TAKEN UP RESIDENCE WHEN HE FIRST CAME TO OTTAWA 51 YEARS AGO. FOR MANY YEARS HE WAS ONE OF THE BEST KNOWN PROFESSIONAL MUSICIANS IN THE CITY. BORN AT LAURENZANA, ITALY, ON FEBRUARY 16TH, 1859, HE BEGAN HIS MUSICAL CAREER AT THE AGE OF SEVEN YEARS WHEN HE WENT WITH HIS FATHER, ALSO A MUSICIAN, ON TOUR OF THE PRINCIPAL CITIES OF EUROPE. THIS WAS IN 1866, AND IN THE 13 FOLLOWING YEARS HE LEARNED TO PLAY THE HARP, FLUTE, CELLO AND VIOLIN WITH EQUAL FACILITY BEING AN ACCOMPLISHED MUSICIAN BEFORE HE REACHED THE AGE OF 20 YEARS. IN 1870, MR. GRAZIADEI CAME TO AMERICA, GOING FIRST TO NEW YORK CITY. FROM THIS POINT HE RADIATED OUT AS A TRAVELLING MUSICIAN, COVERING NEARLY ALL OF THE LARGER CITIES IN CANADA AND THE UNITED STATES. DECIDING TO "SETTLE DOWN" SOMEWHERE, IN 1884 HE TOOK UP PERMANENT RESIDENCE IN OTTAWA. FOUR YEARS PREVIOUSLY HE HAD RETURNED TO HIS NATIVE ITALY AND HAS MARRIED THE SWEETHEART OF HIS YOUTH, AND HE WISHED TO PROVIDE A PERMANENT HOME FOR HER. MUSIC WAS A FAMILY TRADITION IN THE GRAZIADEI FAMILY FOR GENERATIONS. BESIDES HIS FATHER, ALL HIS BROTHERS AND SISTERS COULD PLAY VARIOUS INSTRUMENTS. MR. GRAZIADEI WAS BEST KNOWN AS A HARPISIT. WHEN HE CAME TO OTTAWA AT THE AGE OF 25 HE BROUGHT WITH HIM A HARP WHICH HAD BE BOUGHT IN ITALY IN 1880 AND WHICH WAS STILL EXCELLENT CONDITION AT THE TIME OF HIS DEATH. THE GRAZIADEI ORCHESTRA HAS PLAYED AT HUNDREDS OF FUNCTIONS IN THE CAPITAL, AS WELL AS

IN TOWNS AND VILLAGES AS FAR AS HUNDRED MILES FROM THE CITY. AS HE HAD BEEN AWAY FOR SOME TIME, MR. GRAZIADEI FOR A NUMBER OF YEARS HAD NOT PERSONALLY FILLED PROFESSIONAL ENGAGEMENTS. HIS WIFE, THE FORMER CARMELLA NICOLINI, PREDECEASED HIM 13 YEARS AGO. OF THE FIVE SONS, DOMINIC, A VIOLINIST, IS IN NEW YORK CITY. THE OTHER FOUR RESIDE IN OTTAWA: JOSEPH, FLUTIST; SILVIO, HARPIST; JOHN, DRUMMER, AND MICHAEL SAXOPHONIST. TWO OF THE FIVE DAUGHTERS LIVE IN NEW YORK CITY, MRS. ANNA GARRAMONE AND MRS. MATHILDA DI MELO, WHILE THE OTHER THREE DAUGHTERS, MRS. LIONELLA DE GRANDMONT, MRS. FRANK LONGO AND MISS STELLA GRAZIADEI, LIVE IN OTTAWA. HE IS ALSO SURVIVED BY 26 GRANDCHILDREN AND THREE GREAT-GRANDCHILDREN

Orpheus

For many years a familiar face has caught the gaze of many who enter Orpheus House at 17 Fairmont Avenue. This is the face of James Alexander Smith (1876-1969), the founder of Orpheus. This face, captured in a framed portrait near the front door, shows him in later life, seated proudly at a church organ. James Alexander Smith, affectionately known as "Jimmy", brought his love of music from Dundee, Scotland to Ottawa in 1905, rapidly becoming a major contributor to the musical life of Canada's fast-expanding capital, as organist and choirmaster at the old Knox Presbyterian Church at Bank and Slater then later at Chalmers United, as it was known then, and Erskine Presbyterian Church. In addition, he was the public school board's

first superintendent of music from 1905 until his retirement in 1941. A history of Ottawa public schools states: Instruction in vocal music in the Ottawa Public Schools had its true beginning with the appointment ...of James A. (Jimmy) Smith as Musical Director. This chubby little Scotsman was a veritable Santa Claus bringing a store of musical treats. His appearance in the classroom was greeted with smiles of approval and to thousands of Ottawa pupils he brought untold enjoyment and delight. (The City of Ottawa Public Schools, p. 53.) When Jimmy died at the age of 93 the headline for his obituary notice in the Ottawa Citizen referred to him as the "City's Mr. Music".

The capital was known as an outstanding musical centre. The 1,500-seat Russell Theatre, attracted many famous musicians and great theatrical talents including Emma Albani, Nellie Melba, and Sergei Rachmaninoff. In an interview at Orpheus's 50th Anniversary Ball Jimmy proudly claimed that the seats at the Russell were always full for Orpheus performances and the finances were always "in the black".

In the Edwardian times of 1906 choral music was experiencing great popularity. With a piano in many a parlour, lovers of choral singing could participate in their church choirs and practise their harmonies at home. But Jimmy soon realized that the avid choral songsters of Ottawa wanted more than church music. He had a dream for his talented singers. With his wealth of knowledge of the choral traditions of the British Isles, Jimmy was ready to try something new: a large mixed choral group that would sing folk songs, madrigals, art songs and - of course - songs from the popular operettas of the day.

The First Concert

Once he decided to start a new musical organization, Jimmy now had to prepare the first concert, which was scheduled for January 15, 1907. Cost for admission was 25 cents! The next day the

Ottawa Journal reported: "Last night in St. George's Hall before a large and fashionable audience, a new musical organization, the Orpheus Glee Club, gave its first concert." The article continued: "From time to time we have heard of the establishing of the club, of its care in selecting voices, and of its most admirable work, so that its first concert was looked forward to with keen interest by the musicians of Ottawa. That it has fully met and justified the good opinion of its friends, no one could have a doubt after hearing the excellent work done at last evening's concert." Not surprisingly, Scottish numbers were prominent in the programme, including "O the Burnie Runs Sae Clear" and a stirring rendition of "Scots Wha' Ha'e" after which the audience demanded an encore. Cowen's "Row Gently" and Sullivan's "O Hush Thee My Babie" were also popular with the audience.

Glee club concerts often featured solos and duets – and this debut concert was no exception. The Ottawa Journal congratulated the club for choosing these singers from amongst its own members. Solos by Mr. Watt and Miss Ostrom were "greeted with hearty applause and ...insistent encores." Misses Stephens and Kirby, as well as Mr. Kidd and Mr. Dickson, received "hearty recognition" for their duets, while Miss Strachan, Miss Clark and Mr. Jarman performed a very beautiful trio. Arthur Dorey was praised for his admirable accompaniments. In true patriotic form the concert ended with "Rule Britannia", "The Maple Leaf Forever" and "God Save the King".

Orpheus at the Music Festival

During its first ten years of existence, the Glee Club would continue to present annual concerts in the style of its debut. Guest artists would often be invited from New York. Typical selections would include pieces from operettas such as "The Gypsy Chorus" from Balfe's Bohemian Girl as well as madrigals ("Now is the Month of Maying"), opera favourites ("Soldiers' Chorus" from Gounod's Faust), classical pieces (Mendelssohn's

"Nightingale") and, very appropriately, Sir Arthur Sullivan's "Orpheus with his Lute".

In 1907 Earl Grey inaugurated a national music and drama festival (1907-1911), the beginning of a strong festival tradition in Canada which has continued over the years in varied forms throughout the country. For these festivals, choral groups would prepare entire concerts rather than the more recent format of one test piece or a few pieces.

Orpheus took part in the second annual festival, which was held at the Russell Theatre February 24 – 29, 1908. The festival combined both orchestras and choirs, with Ottawa's Canadian Conservatory of Music Orchestra declared the winner (by 1910 renamed the Ottawa Symphony Orchestra). Other contestants were the Ottawa Choral Society of the time, the Quebec Symphony Orchestra, and the Orpheus Glee Club. The adjudicator was Horatio W. Parker from Yale University.

Pieces which Orpheus prepared for the 1908 festival included: Leslie: "Up, Up Ye Dames" MacFarren: "The Coronach" Van Weinzierl: "Magic of Spring" Rathbone: "Come Away Sweet Love" Elgar: "The Snow" (Ladies) German: "Love is Meant to Make Us Glad" (an operetta selection) Sullivan: "The Long Day Closes"

The test piece which the two choral groups were required to perform was Elgar's "My Love Dwelt in a Northern Land". The program ended with "O Canada".

As Canada became fully committed to World War I, those left at home wanted to assist in the war effort. For the Orpheus Glee Club, the seeds were already being sown for the transition from choral group to operatic society, with a view to presenting fully-

staged renditions of the operettas which were so popular at the time. These performances could be used to raise money for charitable purposes in wartime. As well, they would lift people's spirits and provide an emotional outlet.

At Orpheus's Golden Anniversary Jimmy Smith told the Ottawa Journal how he and Dramatic Director Fred Pereira planned the transition to musical theatre. However, it would take a few years to fully organize a theatre group; in the meantime, the Glee Club continued to assist the war effort.

ARCHITECTURE

Moses Chamberlain Edey (1845–1919) was an Ottawa architect who designed the Aberdeen Pavilion at Lansdowne Park, a National Historic Site and the Daly Building (1905-1992), which was Ottawa's first department store.

Born 1845 near Shawville, Canada East. Died 1919

Alma mater Ottawa School of Art

Buildings Aberdeen Pavilion; Daly Building; Centretown United Church; Garland Building. His architectural styles were Gothic, Romanesque, and Beaux Arts, with the Daly Building a Chicago style.[3] Edey had worked with Ottawa architect W.E. Noffke and Ottawa architect Francis Conroy Sullivan had once worked as a draftsman for Edey.[4]

Moses Edey was born 1845 in the southwestern area of Quebec,[1] Pontiac County near Shawville. He was the second son of six children of Richard and Mary Edey, descendants of United Empire Loyalists.[1] The Edeys had been part of Philemon Wright's party (the founder of Hull, Quebec[5]) when

Moses Edey came to Hull, Quebec from Randolph, Vermont, in 1805.[6] Moses' father, Richard had been born in 1812 in Aylmer, Quebec. Moses designed the red-brick Methodist chapel that still stands on Vanier Road, Aylmer. Artifacts from the Mayflower still exist, the possessions of the family of Moses' mother, whose ancestors journeyed on that famous ship. Following some time with the Casey Tool Company of Auburn, New York, he later worked for 10 years in design and construction in Ottawa under an A. Sparks. Thereafter, he concentrated on architecture.

Daly Building ca. 1912, Rideau Street with tram streetcar. This building was demolished in 1991-1992 accompanied by a huge amount of publicity, controversy and criticism.

By the 1860s Moses Edey had completed apprenticeships in architecture and building construction, as well as in carriage design and construction.[5] He had moved to Arnprior at 17, where he worked in carriage making for two years, and two more in Ottawa in that trade. He then studied under Thomas in Toronto and went to Moravia, New York and studied under Z. D. Stearns During this time, he spent five years at the Ottawa School of Arts and held diplomas from the Ontario School of Art. He joined the Ontario Society of Architects. After studying design at the Ottawa Art School, he set up shop on Sparks Street. Moses Edey married Mary Whillans from Russell, Ontario and had two children, Mabel Gertrude Mary Edey, and Isabel Maude Edey.

Edey had building plans for Lansdowne Park, a fairground in Ottawa, with the centrepiece the Aberdeen Pavilion, which came to be known affectionately as the "Cattle Castle".[5] The building survived despite sustained calls for demolition, and was rehabilitated.

EWART, DAVID,

civil servant and architect; b. 18 Feb. 1841 in Penicuik, Scotland, third son of John Ewart, a builder, and Jean Cossar; m. first 20 March 1871 Jeanne Marie Doyen (d. 11 Dec. 1885) in York, England, and they had five sons and one daughter; m. secondly 19 May 1887 Annie Sigsworth Simpson (d. 13 June 1938) in Ottawa, and they had four daughters and two sons; d. there 6 June 1921.

David Ewart was born and educated in Penicuik, south of Edinburgh. He apprenticed as a joiner in his father's construction firm, learned architectural drawing from Edinburgh architect Walter Carmichael, and apparently studied architecture at the School of Arts in Edinburgh. By the late 1860s he was employed in Helperby, England, as clerk of works for the Myton Hall estate. In April 1871, at the age of 30 and recently married, he set sail for Canada, armed with testimonials from architects Joseph Taylor, Thomas Dickinson, and James Aitken attesting to his excellent drafting skills and industrious work habits. A friend in Montreal advised him to seek employment with the Department of Public Works in Ottawa. He approached Frederick Preston Rubidge*, the department's assistant engineer and architect, who at that moment happened to be looking for an architectural assistant. On 16 May, only 11 days after arriving in Canada, Ewart was hired on a trial basis at \$60 per month.

The engineering and architecture functions of the Department of Public Works were separated in the spring and summer of 1871. Rubidge was superannuated to make room for two new appointees, George-Frédéric-Théophile Baillairgé* as assistant chief engineer and Thomas Seaton Scott* as senior architect (a title that would be changed the following year to chief architect). In October 1871 Scott mapped out a plan for staffing his new

office, envisioning a range of positions from “a thoroughly competent head assistant” to a draftsman for tracing. He had Ewart in mind as a “practical draughtsman,” one of the mid-level positions. Nevertheless, by January 1875 Ewart had become the highest-paid architectural draftsman in the office, and by 1879 he was de facto assistant chief architect.

In October 1881, ten years after being hired on trial, Ewart gained the office’s top position – albeit on an acting basis – when his minister, Sir Hector-Louis Langevin*, orchestrated Scott’s resignation-cum-retirement. At the very same moment, however, Thomas Fuller*, one of the original architects of the Parliament Buildings and then living in upstate New York, was corresponding with Samuel Keefer*, a former deputy commissioner of public works in Ottawa, to promote his candidacy as the department’s new chief architect. Keefer’s strong endorsement of Fuller was quickly acted on by Prime Minister Sir John A. Macdonald*, and Fuller was in place by December. Ewart reverted to his role as assistant chief architect.

Known for his business capacity, Ewart took care of a considerable amount of Fuller’s work, including office supervision and correspondence. In addition, he managed the auditing of accounts for all public buildings controlled by the federal government – the responsibilities of the chief architect’s office, unlike those of a private architectural practice, included acquisition, maintenance, and repair. The department’s deputy minister, Antoine Gobeil, singled out Ewart in 1892 as “the mainstay of the chief architect’s office. I never knew a man to

work so much. He works day and night.”

Fuller retired in 1896, and approval to appoint Ewart as chief architect was finally given on 2 Nov. 1897. More than 340 new buildings and substantial renovations would be undertaken during his tenure of this office, one of the most productive eras in the history of the chief architect’s branch. The office produced a steady string of well-designed public buildings – almost every municipality of any consequence got one – and the standardized plans that emerged in this period resulted in a recognizable federal design vocabulary across the country. Ewart and his staff occasionally equalled the best work being produced in private practice, as in their Edwardian baroque design for the Vancouver Post Office (1905–10). Ewart himself designed in a very controlled, sober manner, favouring Tudor Gothic for his Dominion Archives Building (1904–6), Victoria Memorial Museum (1905–8), Royal Mint (1905–8), and Connaught Building (1913–16), all in Ottawa.

Ewart’s otherwise successful tenure as chief architect was not without low points. For example, the department (and therefore the chief architect) was found partly responsible for the collapse of an addition to the west block on Parliament Hill, and 80 feet of the central tower of the Victoria Memorial Museum had to be removed after it began to sink. The edifice Ewart thought one of his best, the Connaught Building, was criticized by his peers in the journal *Construction* (Toronto) as being of “puerile design and questionable construction.”

In 1903 Ewart was awarded the Imperial Service Order (one of

the first in Canada) in recognition of his career in the civil service. He was also a member of the first executive council (1889) and president (1893) of the Ottawa Institute of Architects, a founding member (1889) and councillor (1891) of the Ontario Association of Architects, and a founding member and councillor (1907) of the Institute of Architects of Canada (later the Royal Architectural Institute of Canada). He retired in 1914 at age 73, but was immediately made dominion consulting architect, a position created specifically for him and one that he held at full salary until his death. A singular devotion to the Canadian civil service came to an end 50 years after it had begun when he died of a stomach malignancy at his home in Ottawa (not, as legend has it, by hurling himself from his truncated museum tower). Four of his sons worked in architecture or engineering. The eldest, John Albert, practised for 65 years, and at his death in 1964 was considered the doyen of Ottawa's architects.

David Ewart had attained the chief architect's office at a time when the position had, by dint of scope and volume of work, evolved from one requiring a master designer – a role so ably played by his predecessor Fuller – to one needing a master administrator. He was ideal for this work, efficiently orchestrating a sizeable office of architectural specialists to produce a high volume of very competent (and occasionally outstanding) construction within a politically demanding context. Professionally, Ewart was a capable architect of buildings; more significantly, he was an accomplished architect of the process of building.

WEEKS, Arthur LeBaron

(1881-1962), a native of Saint John, New Brunswick who was

born there on 7 March 1881 and received his primary education in that city. He later moved to Boston where he trained in several offices including that of Shepley, Ruttan & Coolidge (successors to Henry Hobson Richardson, who died in 1886). While working in that office, he met another young architect Ernest M. Machado, with whom he was to later form a partnership in Ottawa, Ont. Weeks was active in the following firms in Ottawa:

Machado & Weeks April -Sept. 1907

Weeks & Keefer 1908 - 1910

A. LeBaron Weeks 1911-1913

Weeks & Burgess 1914

In April 1907, at the suggestion of Ernest Machado, a frequent visitor to the Ottawa area, they formed a partnership in April 1907, but their association ended abruptly in September of that year with the sudden death of Machado. Weeks then opened an office in partnership with Alan Keefer, and proved himself to be a talented and capable architect in his own right; together they obtained major commissions for commercial and institutional projects. Their best known work was the Rosenthal Building (1910), a six storey office block, and one of the first to employ a reinforced concrete structural frame and a complete exterior cladding system of architectural terra cotta.

Weeks worked under his own name in 1911-13, then formed another partnership with Cecil Burgess, who was formerly employed as an assistant in the office of Weeks & Keefer. Their association lasted only one year, and was terminated at the end of 1914. Weeks left Canada and moved to Detroit, Mich. in 1916. By 1921 he was employed as a staff architect with the Detroit Board of Education (City of Detroit Directory, 1921, p. 2000). In 1930 he was residing in nearby Birmingham, Michigan and still working as a professional architect (Directory of Birmingham, Mich., 1930, 174). By 1940, he had moved to Florida. He joined the American Institute of Architects in 1944 and remained as a member until 1954. He was also listed as a practising architect at

Lake Worth, Florida (Florida Association of Architects Bulletin, viii, Sept. 1946). Weeks later died at Palm Beach, Fla. in April 1962.

Arthur Weeks produced one apartment house. 'Long felt want is provided in erection of bachelor apartments on Gloucester St. by Mr. Edward R. McNeill' - 'The layout of the building is on the plan of the latest bachelor apartments in New York, where Mr. A. LeB Weeks, the architect, visited before preparing the plans and specifications in order that the most modern ideas should be used. The apartments consist of a living room, bed room kitchenette and bath room. On the third floor there are a number of single rooms with running water. A private telephone system has been installed in each apartment and speaking tubes connected with the main entrance.' Ottawa Journal, September 19, 1912 These arrangements 'should very much appeal to members of the Civil Service and be of special interest to Ladies employed in the Service, in fact all not living at home.' Rents would be between \$15 and \$35 per month. Weeks' rendering of the Gloucester St. bachelor apartments was embellished with an overhanging cornice and a fully finished side elevation, neither of which was actually built.

Towards the end of his stint in solo practice Arthur Weeks designed a building for one of Ottawa's institutions, the 'LAURENTIAN CLUB OF OTTAWA MOVING TO COMMODIOUS QUARTERS TO-DAY. Completion of Another Magnificent New Building - a Decided Acquisition to the Capital's Fine Commercial Structures. Designed by A.L. Weeks Architect...the Building is the essentially the last word in facilities for club quarters in the matter of original style of

architecture and efficiency of construction.' Ottawa Journal, May 29, 1913

WEEKS & KEEFER

ST. PATRICK'S ROMAN CATHOLIC SCHOOLS, Nepean Street, major addition, 1908 (C.R., xxii, 19 Aug. 1908, 25, t.c.)

BANK OF MONTREAL, Bank Street at Somerset Street, 1908-09 (Evening Journal [Ottawa], 2 May 1908, 15, descrip.; The First Half Century of Ottawa, 1910, 58, illus.; Ottawa: A Guide to Heritage Structures, 2000, 79, illus.)

ASHBURY COLLEGE, Mariposa Avenue, in Rockcliffe Park, 1909 (C.R., xxiii, 17 Feb. 1909, 20, t.c.; Martha Edmond, Rockcliffe Park - A History of the Village, 2005, 220-23, illus.)

TUBERCULOSIS HOSPITAL, Merivale Road, 1909 (C.R., xxiii, 28 April 1909, 19, t.c.; Evening Journal [Ottawa], 15 Feb. 1910, 1, illus.; 16 Feb. 1910, 3, descrip.)

FIRE HALL NO. 5, King Edward Avenue at York Street, 1909-10 (Evening Journal [Ottawa], 15 Dec. 1909, 5, descrip.; C.R., xxiii, 22 Dec. 1909, 22)

CANADA LIFE ASSURANCE CO., Sparks Street, 1909-10 (Evening Journal [Ottawa], 23 June 1910, 2, illus. & descrip.; Const., vi, May 1913, 173, 176-7, illus. & descrip.)

FIRE HALL NO. 4, Cumberland Street, 1910 (C.R., xxiv, 3 August 1910, 24, t.c.)

ROSENTHAL BUILDING, Sparks Street, for A. Rosenthal & Sons, 1910 (C.R., xxiv, 27 April 1910, 40, illus. & descrip.; xxv, 10 May 1911, 35, illus. & descrip.; Const., iv, March 1911, 60, illus.; Evening Journal [Ottawa], 28 March 1910, 12, illus. & descrip.; 24 June 1911, 17, illus. & descrip.)

RIDEAU STREET, at Little Sussex Street, stores for Dr. J.E. Taggart, 1910 (C.R., xxiv, 10 Aug. 1910, 27)

BESSERER STREET, residence for Dr. J. Eugene Taggart, 1910 (C.R., xxiv, 24 Aug. 1910, 25; Ottawa Journal, 15 Sept. 1910, 12)

CASINO THEATRE, Sussex Street at Besserer Street, 1910 (C.R., xxiv, 21 Sept. 1910, 27)

BIRKS BUILDING, Sparks Street, 1910 (Const., vi, May 1913, 172-5, illus. & descrip.)

OTTAWA HUNT CLUB, on the Rideau River, 1910 (Const., vi, May 1913, 180-81, illus. & descrip.)

HULL, QUE., Rivermead Golf Club House, Aylmer Road overlooking the Ottawa River, 1910-11 (Evening Journal [Ottawa], 1 Oct. 1910, 1 & 16, illus. & descrip.)

A. Le B. WEEKS

ACACIA AVENUE, residence for Wilson M. Southam, Rockcliffe Park, 1911 (C.R., xxv, 22 March 1911, 55)

FIRST CONGREGATIONAL CHURCH, Florence Street at Kent Street, 1911-12 (Evening Citizen [Ottawa], 4 April 1911, 1, illus. & descrip.; C.R., xxv, 28 June 1911, 57; Evening Journal [Ottawa], 7 Dec. 1912, 20, illus.)

JOHN M. GARLAND & SONS, Queen Street at O'Connor Street, major addition for a warehouse, 1911 (C.R., xxv, 17 May 1911, 61, t.c.)

CLEMOW AVENUE, residence for John Angus McKenzie, 1911 (C.R., xxv, 28 June 1911, 58, t.c.)

MCLEOD STREET, at Metcalfe Street, apartments for Ormond Higman, 1911 (C.R., xxv, 13 Sept. 1911, 59)

LAURENTIAN CLUB, Albert Street at Elgin Street, 1912-13 (C.R., xxiv, 14 Feb. 1912, 62; Ottawa Journal, 26 May 1913, 10, illus. & descrip.)

GLOUCESTER STREET, near O'Connor Street, apartment block for Edward R. McNeill, 1912 (C.R., xxiv, 27 March 1912, 68; Evening Journal [Ottawa], 19 Sept. 1912, 7, descrip., and 11, illus.)

WYLIE LTD., Slater Street, garage, 1912 (C.R., xxiv, 3 April 1912, 68)

AGUDATH ACHIM JEWISH SYNAGOGUE, Rideau Street, 1912 (Evening Journal [Ottawa], 29 June 1912, 1, illus.)

ELGIN STREET, apartment block for Samuel Caplan, 1913 (C.R., xxvii, 4 June 1913, 71)

BRYSON BUILDING, Queen Street, between Bank Street and O'Connor Street, a five storey office block with stores, for Charles Bryson Realty Co., 1913 (Evening Journal [Ottawa], 26 April 1913, 3, illus. & descrip.; 20 Sept. 1913, 17, illus.; C.R., xxvii, 3 Sept. 1913, 75)

ALBERT STREET, a new vaudeville and moving picture theatre for J.H. Ferguson, "...on the site of the old Nickel Theatre", 1913 (Evening Journal [Ottawa], 18 July 1913, 1, descrip.)

OTTAWA JOURNAL BUILDING, Queen Street near Bank Street, 1913-14 (C.R., xxvii, 23 April 1913, 72; Ottawa Journal, Greater Ottawa Edition, 28 April 1914, Section Two, 4-5, illus. & descrip.)